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ABSTRACT

This supplement to "The Laundry Works," an affective education materials manual for Juvenile Court Schools, presents activities designed to assist school personnel in developing an environment conducive to the self-exploration process. The materials focus on the use of guided awareness, relaxation, and meditation. A brief introduction and discussion of meditation group rules is followed by a set of seven meditation exercises. A rationale, list of materials, and activity script are given for the exercises which deal with awareness expansion, color and music awareness, problem solving, questions and answers, self-enhancement, perception of others, and responsibility. An appendix contains a guided awareness exercise and a set of meditation exercises, both selections from "The Laundry Works." (NRB)

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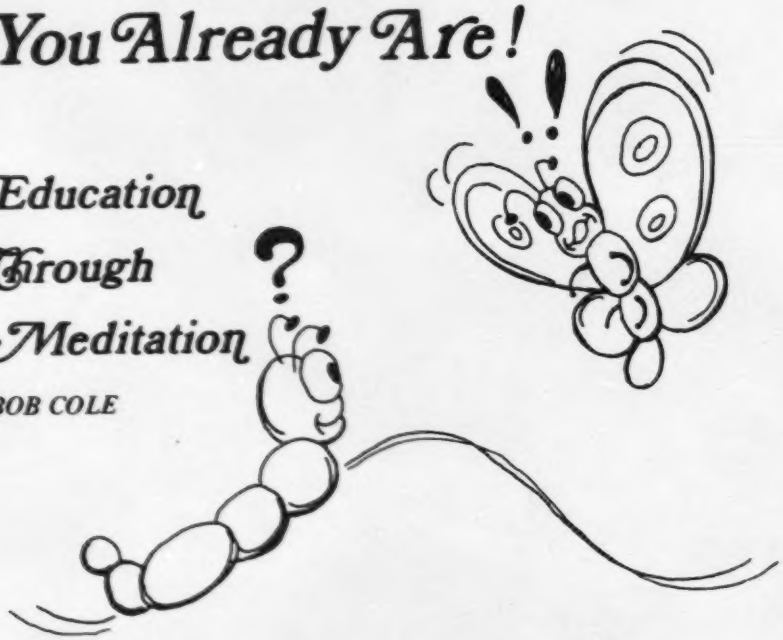

Education Through Meditation

BOB COLE

(A Supplement To The "Laundry Works")

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

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To All Teachers:

"Learning is finding out what you already know. Doing is demonstrating that you know it. Teaching is reminding others that they know just as well as you. You are all learners, doers, teachers."

Richard Bach
"Illusions", 1979

And Special Thanks *goes out to Joe DiSalvo, Margo Yakus and George Byers whose gentle and wise manner gave me the space to create wonders in their classrooms.*

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FOREWORD

Since development of **The Laundry Works – Or How To Clean Up Your Act**, an affective education materials manual for Juvenile Court Schools, (Cole & Heilman, 1978); requests for further materials and workshops have been numerous. The primary interest of most of these requests was for further materials related to guided awareness, relaxation and meditation. These requests and my own use of this medium for more clearly experiencing the self has led me to investigate the process further.

The concept that man can learn about man through himself seems to be as old as humanity itself. The idea has been recorded by the teachings of Buddha, Lao Tzu and by more contemporary thinkers and practitioners such as Rozman, Kirkegaard and Hendricks.

The so called essence of truth and knowledge related to education appears to be that those children who are placed in our trust are complete, whole, and magnificent human beings. They are complete and whole in that all that there is to know, they know. They already have the knowledge! It is our job as educators to unlock the doors to their *experiencing* and expressing this knowledge, (Kennett, 1974). This concept, believed or not, frees the student from inadequate feelings associated with the connotation, "Me, teacher, you student. I know all, you know nothing. You sit up and listen and learn."

This sounds silly, for sure. I mean, we as educators don't do or think that way do we? But, can you remember the anxiety and doubt that crept in when you first went to school and you found out, (were told?), that just maybe you didn't know everything, that maybe you were inadequate? Did you notice that you were told in so many words that if you listened real carefully and learned to do what you were told in just the right way that you might some day become adequate? Have you ever felt really whole, complete and adequate since?

It has been said that we human beings relate to all other humans, animals, or objects through a set of perceptions uniquely individual. Most of our responses to whatever stimuli, (people, weather conditions, colors, sounds, etc.), are automatic in nature and as I am sure you have noted, this has sometimes created problems for us. For example, your wife, (girlfriend, husband, etc.), dresses in a new blue outfit feeling pleased with how it looks and hoping to share this with you. Upon seeing her in this dress you notice that you don't like it, but not wanting to spoil her pleasure you say nothing, (or if you are less uptight about lying, you say, "Oh, how nice! You look good in blue!"). She gets upset and you are into a "What did I do?" scene. When coming from "I don't like it", the message comes out no matter what you do to cover it up. People know when you are lying, (or at least sense it). So what is there about a blue dress not to like? There is nothing inherently in the dress that makes it unlikeable. This puts the responsibility back on the person delivering the "not like", message. The "not like", is automatic, its cause long since buried in obscurity. Or is it?

The blue dress story may or may not be relevant to you in that you may or may not be able to identify with it. It is the automatic response or life script out of which we all relate that is of special interest. These same scripts are barriers human beings put between them and fully experiencing and expressing who they really are and what they know to be truth.

We've found most of our students in court schools literally are run by these automatic life

scripts which often get in the way of learning, relationships and experience of true self. Meditation and guided awareness activities are a means by which the student can cut through this, in order to see they run their lives and their scripts do not. The use of guided meditation can lead to increased responsibility and an expanded capacity for learning.

The activities within this supplement are designed to assist you in developing an environment conducive to self-exploration.

Guided awareness activities have also been used in assisting students to learn a particular subject experientially. This technique shows some rather amazing results, (Hendricks and Fadiman, 1976).

MEDITATION ACTIVITIES

EXPLANATION OF THE PROCESS

INTRODUCTION

You will note all of the meditation activities begin with a rationale. In life, most processes appear to develop as a consequence of some reason. This is not so for this manual. In developing these meditations, I did what appeared to work and made up a reason to fit what I was doing.

These meditations and the form in which they are presented grew out of my willingness to be and share myself rather than to prove that I knew what I was doing. In short, my mistakes were numerous and I shared them freely and in reality my students trained me.

I say this not to toot my own horn, (though I have been known to do that), but to encourage you to share yourself and to be willing to make and divulge mistakes. Out of that willingness you will develop a personal style in your presentation that will work for you and your students.

The "fines, greats" and "thank yous", found within the text of the activities, are basically fillers and they also acknowledge, (let the person know that you know), your students for whatever they have done within their own minds in response to your verbal directions.

RULES

You may want to establish rules for your meditation groups. No, rules are not limitations or restrictions on self-expression, unless of course you make them that. Rules are a set of agreements designed to create a context,(environment), where you have the space to feel safe and develop an increased awareness of self and others. For example, you might establish their right not to do the exercise and the way they accomplish this is to do something else in such a manner, (i.e., quietly), so they don't disturb those who choose to do the exercise. They may also come out of meditation and must be allowed to go back into it, (you might point this out again when you notice someone doing this), or just sit there quietly.

You can also let them know its ok to sleep, though you prefer they don't.

Another rule might include creating a safe place to share thoughts and experiences by not allowing judgment or evaluation of what people share about their experiences. This doesn't mean they cannot question for greater clarity nor does it mean they have to believe what you or anybody else said.

Be ethical with these activities. Should you doubt whether you are qualified to do any of these meditations, then you shouldn't.

My experience has proven that compassionate, caring teachers who do their jobs in a professional manner and who are willing to allow others their values without imposing their own are more than qualified to lead the exercises.

SPOT WITH CIRCLE

(Awareness Expansion Exercise)

RATIONALE:

To provide the opportunity to experience oneself as being the whole environment in which all events take place. The realization that all experience is relevant only to the individual who experiences is a major step in the individual awareness of what's involved in assuming true responsibility. This exercise can also be used as a relaxation opener with any other meditation exercise.

MATERIALS:

Darkened room and candle.

ACTIVITY SCRIPT: *(Follow the same relaxation exercises outlined in the* **"Laundry Works."***)*

Instructor:

"Bring into your awareness a circle and inside the circle place a small spot. Now, imagine yourself as the spot and the whole world as the circle."

"Good."

(No need for sincerity with expletive - it is merely a filler between instructions.)

"OK, now bring loving and liking into the spot that is you."

"Now bring warmth into that spot."

"Great, thank you."

"Bring more and more love, liking, and warmth into your spot and watch your spot expand, getting bigger and bigger."

"The more you love, the bigger your spot gets. As your spot expands bring into it all the trees, the oceans and beaches, the mountains and lakes, animals and sounds, people and sky."

"Good!"

"Expand your spot until the spot and the circle become one in the same. You are everything and are aware of everything in the world."

"Great."

ACTIVITY SCRIPT (continued):

Instructor:

(Move slowly through this next part.)

"Now relax every part of your body, every molecule, every muscle, your head, down through your neck, your shoulders, your arms, your hands, back and stomach, legs, calves and feet. Include your awareness of the world inside you, imagine that you are the world. Now take a deep breath and hold it. Let it out slowly with all the tensions and tightness going with it."

"Good, thank you."

COLOR CONSCIOUSNESS & MUSIC ASSOCIATION

RATIONALE:

This exercise is designed for getting in touch with feelings and thoughts associated with color and music.

The technique of centering, or getting in touch with an individual's *being*, (self-awareness), is demonstrated. The exercise also provides an opportunity for students to share themselves with others.

MATERIALS:

Typing paper, (8½ x 11), assorted felt tip pens, and record.

ACTIVITY SCRIPT: (For preparation, a relaxation exercise in a darkened room might be used.)

*(1. **Composite Drawing.**)*

Instructor:

"Look at a color, close your eyes, open them and draw with the color you saw. Repeat at least 6 times, adding each color to the composite picture."

*(2. **Individual Drawing.**)*

Instructor:

"Select one color. Draw what you see. Do this with 6 different colors and use 6 pieces of paper."

*(3. **Feelings Created Through Colors.**)*

Instructor:

"Attend to the emotion you associate with each color. Write that emotion with the color, don't worry about spelling."

"Draw a picture or design associated with one of the following words: happiness, success, sadness, excitement, boredom."

*(4. **Music Association, Monochromatic.**)*

Instructor:

"With one color, draw freeform feelings associated with the music, no need to pay attention to detail or form."

ACTIVITY SCRIPT (continued):

(4a. Music Association, Polychromatic.)

Instructor:

"With eyes open, use all the colors to draw the music."

(5. You might facilitate a discussion centering on the following questions.)

Instructor:

"Where do you think the feelings came from that you associated with the colors or the music?"

"What do you think some of the pictures might mean?"

"Were you surprised with the emotions you associated with colors?"

"Did you see colors and/or images, (pictures), associated with the music?"

"How can we see a sound?"

"Look at the color orange and listen to what sound you hear. What does the color orange or blue, or black, or green sound like?"

"How can we hear a color?"

PROBLEM SOLVE EXERCISE

RATIONALE:

To assist in development of the awareness that within each of us is all the necessary knowledge needed to answer whatever questions we ask. This exercise is designed to increase a student's responsibility taking behavior by having him/her become more internally rather than externally controlled or dependent.

MATERIALS:

Darkened room, you may want to use a candle.

ACTIVITY SCRIPT: *(Have students go into their center, between their eyes and above the bridge of their nose, and notice what is there. You may have them play with it, i.e., change its color or shape, make it move or disappear. Wait one minute.)*

Instructor:

"Fine, thank you."

"Inside each of you is a special place which might be called ***The Source***. It is the source of ***all*** problems and the answers to these problems. We just have to learn to get in touch with it. OK, relax your mind of all the floating thoughts, all the crazy chattering going on in there. You do this by simply allowing it to be there without fighting it and trying to put it down. Note that when you try to forget something it always stays there. It only goes away when you leave it alone. So relax your mind. Allow yourself to get in touch with your ***Source***."

"Great."

"Now, each of you bring into your awareness a problem that you have been having. It could be a recent or old problem that has never been quite solved, a problem which seems to keep coming up again and again. It could be an easy problem or a hard one, any problem at all. OK, now search deep inside your mind and see what comes up for you associated with the problem that ***you*** thought up."

(Wait 30 seconds.)

"Good!"

"Now, relax your mind and let the problem just float away. Watch it disappear! Watch it fade away to nothing."

(Wait 5 seconds.)

ACTIVITY SCRIPT (continued):

Instructor:

"Good!"

"Take a deep breath and relax everything as you let it out. Fine, now do it again."

"Great!"

"Now bring into your awareness a problem that you have."

(Wait 10 seconds.)

"Fine, thank you."

"Bring up all the thoughts, ideas or concepts that have anything to do with your problem."

(Wait 30 to 40 seconds.)

"Fantastic!"

"Search deep inside your mind to find the answer. Whatever comes up for you may be the answer. You might not like the answer, and you may not think it is the answer because its too simple, or too stupid, or too silly, or you may feel ***that can't be it!*** Or you feel its not working, or this exercise is stupid, or that you won't ever find the answer because the problem is caused by someone else and you can't ***do*** anything unless ***they*** change. What comes up for you to deny the answer is just your barrier or wall getting in touch with your source. Just let the barrier be there and whatever answer you get, let it be there. Don't think about it, don't analyze it, don't ***do*** any thing with it. Just let it be there! Sit with whatever comes out of your source. Don't even try to figure out whether it really came from the source or not."

"Great!"

"Now relax your mind, look to see if parts of your body have tightened up. If they have, relax them. Take another deep breath and hold it. Now let it out slowly, relaxing every part of your body and mind. Relaaaaax!"

"Fine!"

(Wait 30 seconds.)

"When you are ready, bring into your awareness everything that is in this room, the location of the furniture and the people in the room. Imagine the flickering of the candle, and come back into the room. Open your eyes and come back to the rest of us."

KOAN — SATORI
(Question/Answer)

RATIONALE:

Meditation is a process where individuals experience themselves as they are without the interference of words, values, judgments, figuring out, or understanding. Thinking about something only covers the truth of it. Meditating on it, experiencing it, leads the way to the discovery of truth.

Through the process of meditation one searches for truth or what the Hindu calls, "Satori", which translates into, "the moment of insight." This experiencing of the answer, (satori), is begun by asking the question, or the "Koan." Note this exercise continues the process we began in the "problem solve" exercise. (Page 6).

MATERIALS:

Recording, candle and darkened room.

ACTIVITY SCRIPT: *(Begin with one of the usual relaxation exercises or one you have heard of or even one of your own.)*

Instructor:

"Meditate on this question, when you are not feeling good or bad, what are you feeling?"

"When you don't have good or bad thoughts, what kind of thoughts do you have?"

"When things seem neither right or wrong, what are they?"

"If you come up with average as your answer, then ask yourself, what is being average?"

"If you are not important or unimportant, then what are you?"

"If your answer to any of these questions is or isn't me, then experience the me that is you, experience yourself. Experience your perfection, total success in that you cannot have failed to be just what you are; experience the wholeness of you, for if anything were missing you should have to be someone else; experience your uniqueness for no one else in this or any other world can create what you feel, what you think, what you experience in quite the same way that you do; experience yourself, without value, judgment, or comparison with someone outside yourself – experience you! Exactly as you are – not as what you think you should be or want to be or as what you are not or what you think others might want you to be – think, no, ***experience*** you as you are."

ON SEEING THE WORLD
(A Perception of Others Meditation)

RATIONALE:

To develop the concept that we form opinions through our own unique perceptions and how these opinions affect our relationship to all we experience. This exercise was designed to further develop the idea we create our own reality and we are responsible for what we create.

MATERIALS:

Chair, green bottle, candle, darkened room.

ACTIVITY SCRIPT: *(The first part of this exercise involves use of discussion group techniques. You may want to read it over before you decide on classroom arrangement.)*

Instructor:

"Look at the chair. What is it made of?"

"Look at the different parts."

"Notice the color, the texture. Is it rough or smooth?"

"Do you get any feeling about that chair? Do you feel any anger, pleasure, fear, or indifference associated with looking at that chair?"

(At this point, check with each student.)

"OK, you have said the chair is ....."

"Can that chair be all those things at once?"

"Who is creating how you see and feel about the chair?"

(Ask one student.)

"OK, who creates how you feel and see everything in your life?"

(Ask one student.)

"Now look at the bottle with the candle. Note its color and shape."

"What does that bottles seem to remind you of?"

(Ask for responses from 2 or 3 students.)

"Does the shape remind you of a person? Who?"

(Ask 2 or 3 students.)

ACTIVITY SCRIPT (continued):

Instructor:

"Now do you get a feeling, any emotions, associated with that bottle?"

"What feeling?"

(Ask one student.)

"Good!"

"Now, what feeling or feelings do you get associated with that bottle?"

(Ask 2 or 3 students, again.)

"Great!"

"Now, close your eyes and go into your center."

(Wait until all except one or two students have closed their eyes.)

"Good, thank you."

"Now place your awareness inside the bottle. Make yourself small enough to fit inside."

"Great!"

"Now feel the glass of the bottle all around you, the coldness of it, the slickness, the smoothness, the hardness. Also pay attention to any emotions you may be having while you are inside the bottle. If you're feeling anything, that's OK and I want you to just be with the feeling."

(The term "be with", means not trying to get more of the feeling or trying to put it down or change it.)

"Good!"

"Feel along the inside and notice the curving of the surface up toward the neck of the bottle, up toward the top. I want you to get the experience of ***really being inside that bottle!***"

(Wait about 10 seconds before continuing.)

"Fantastic, thank you!"

"Now look through the glass walls and out into the room and notice how everything seems to be green."

ACTIVITY SCRIPT (continued):

Instructor:

"Great!"

"Look around the room. Does everyone look funny – like you would look in one of those weird mirrors at a fair – sort of distorted? Note that what you see is not as clear as it might be if you were looking through a window."

"Great!"

(Say the following slowly, almost rhythmically.)

"Now, imagine your eyes are like the glass or a slightly distorted window to the world outside yourself. I want you to ***know*** that each of you is looking through a different set of windows with distortions unique to you only."

"No one else has the same kind of windows you have. ***No one*** sees the outside world like you. And I want you to know that all of you believe that what you see is the world as it really is. We all think that what we see, hear, feel, or think is what is real, what is right and if others agree with us then they too are right. If they disagree then they are wrong. I want you to know that each of us has thought this at one time or another."

"And I want you to know we have all been right, even the person who does not see what we see, or think what we think, or feel what we feel. Remember that he or she also sees the world through their own windows and think what they see is real."

"Actually, we are all right! Whatever we see, feel, hear, or think is right for us. That is not to say that we cannot change."

"When we argue or have a difference of opinion we are just relating what we see through the windows of our eyes, our feelings, or our thoughts. The person you disagree with feels exactly the same. So who's right? You are – we all are!"

"OK, I just want you to hear it ..... we are all right with respect to ourselves. Nothing is wrong, there are merely different ways of doing things. No one is wrong, there are simply other ways of thinking. You are not even wrong when you admit to yourself about being wrong, you have just changed your position while looking through your window."

"Great, thank you!"

"Changing our ways of thinking or acting comes about when we discover what we are doing or thinking is not working for us, when life seems to be a hassle or the people around us don't seem to be what we want them to be. Change comes about when we give up blaming others for our problems and when we notice the cost of a thinking process or a behavior to our well being and aliveness has become greater than the payoff."

ACTIVITY SCRIPT (continued):

Instructor:

"Now bring your awareness out ot the bottle, back into yourself and back into your center."

"Fine!"

"When you are ready, open your eyes and come back into the room."

BALL OF LOVE

(Self-Enhancement, Self-Awareness Activity)

RATIONALE:

To promote self-awareness and positive self-esteem.

MATERIALS:

No special materials required.

ACTIVITY SCRIPT: *(Begin by reading the following story.)*

Instructor:

"This is the story of a beautiful, though vicious, cat who belonged to an incredibly kind and loving family. Everyone loved the cat in spite of its miserable personality. This brought problems to the family.

Because of this family's love for life they chose not to get rid of the cat; so they tolerated its problem behavior.

One day the father, who was beside himself over this problem, got an idea. He created a ball of love by pulling together pieces of love, which is found all around us. He shaped these pieces into a ball, much like one would pack snow into a ball. He then threw the ball into the air and in the direction of the cat which was yowling atop the backyard fence. The ball floated slowly through the air as if in slow motion and eventually splattered all over the cat. The result was amazing for the cat began to purr, it came and climbed upon the man's lap, snuggled and allowed itself to be petted."

MEDITATION:

Instructor:

"What I want you to do is close your eyes and imagine you are making a ball of love. You may want to use your hands to this. I'll give you about one minute to make your ball .... Now, I want you to throw your ball straight up into the air so that it will splash all over you. I want you to notice the color of the splash of love as it runs over you."

QUESTIONS:

Instructor:

"Alright, did any of you notice that maybe the color on one side of you was different from the other side? If so, what was the difference?"

"Did you see or feel a color then refuse it or change it to some other color? If so, what color?"

(Note: "The person next to you may have chosen the color you changed or the color on one side of you – the side which borders that person.")

CREATING A SPACE
(A Special Place Meditation)

RATIONALE:

The purpose of this exercise is to assist the student in realizing just who makes up his or her feelings and thoughts. Once this principle of ownership is understood, the concept of responsibility becomes clear.

MATERIALS:

No special materials are necessary, though a recording works well.

ACTIVITY SCRIPT: *(The first part of this activity is a relaxation exercise and as such could be used alone or with any other activity in the manual.)*

Instructor:

"When you are ready and feel comfortable, close your eyes and find that spot between your eyes and above the bridge of your nose."

"Fine!"

"Now, listen very carefully to all the sounds outside the room."

(Wait 15 seconds.)

"Great, thank you!"

"Even more carefully and quietly, listen to the sounds inside the room."

(Wait 15 seconds.)

"Good!"

"And quieter still, listen to the sounds inside the room."

(Wait 15 seconds.)

"Good!"

"Now, listen to the sounds inside your head."

(Wait 10 seconds.)

"Fine!"

ACTIVITY SCRIPT (cont.):

Instructor:

(Whisper.)

"Now, just relax."

(Wait 15 seconds.)

"Great!"

(Note: The process of having the students create thoughts which are happy, then sad, then happy is deliberate. The purpose is to have them experience who is responsible for thoughts and feelings. If a student should become distraught remind him/her that they may come out of meditation and sit quietly.

The sharing of experiences after all meditations is adviseable in that the students will be able to see that experiences vary widely. It also allows them to release any negative energy, (e.g. upset), which they might have built up during the process.)

"Think of something that makes you happy."

"Fine!"

"Think of someone who makes you feel good."

"Thank you!"

"Think of something that you feel good about."

(Note: "In this part of the meditation I will ask you to ***think-up*** *both happy and sad thoughts. If you cannot come up with any, make some up. Let your imagination fly. We will be moving through these emotions pretty quickly, so stay awake.")*

"Good!"

"Think of something you feel sad about."

"Great!"

"Think of someone you feel sad for."

"OK, thank you."

"Think of something that is happy."

"Great!"

ACTIVITY SCRIPT (cont.):

Instructor:

"Bring your mind into something you feel comfortable with."

"Fine, thank you."

"Now, bring someone into your mind with whom you have shared a lot of good feelings."

"Great, thank you!"

"Now, bring into your awareness a time when you felt really happy."

"Good!"

"Bring into that special **SPACE** in your mind a place where you felt very comfortable and secure."

"Thank you."

"Now, create in your mind that here and now, right in this room is the happiest, warmest, most comfortable place in the world for you."

"Fantastic!"

"OK, now create where you are as being a bummer. Imagine it as being a place that you don't want to be."

(Move quickly from here to the next direction.)

"Great, thank you."

"Now, create where you are and who you're with as being an OK place to be."

"Fine!"

"OK, create this room as being a safe and happy place for you."

"Fine, thank you."

"When you're ready to come back into the room, come back into your center, create the room in your mind, (its walls, the clock, and so forth.), and come back into the room. When you're back just sit quietly and allow everyone else to return at their own special pace."

APPENDIX

(Selections From The Laundry Works)

GUIDED AWARENESS
(Fantasy)

RATIONALE:

This exercise is designed to strengthen the power of the mind to create, teach self-awareness and self-acceptance, and to allow students to experience the effect of meditation and self-directed relaxation. It should enable the student to find some privacy in a not so private world.

MATERIALS:

Record player, a record which fits your story,(preferrably instrumental), and a candle if desired.

ACTIVITY:

Have the students form a group. Use a table and chairs as these tend to make the experience less threatening when students have an imagined security field,(table),between them and others. As they become more aware and open, they may not need the table support and may eventually be able to sit on the floor, close to one another.

(Note: This is known as systematic desensitization through selective approximation.)

Turn out the lights,(this decreases external stimulation and fosters increased attentiveness),and light the candle which you have placed at eye level in the center of the group. Have them look at the candle critically and elicit responses regarding its structure,(a little prompting may be necessary.) Have them stare at the candle for about 30 seconds, then have them close their eyes. Have someone share with the class what they see with their eyes closed. (You may want to search for varied responses by asking if there is anyone who sees something a little different.)

Have them take a deep breath and hold it until you say exhale. Have them attend to the feeling in their arms, hands and chest after they exhale. Do this exercise about three times. Ordinarily this will be enough for them to relax and to be responsive. Acknowledge the act of relaxing and getting in touch by saying, "Fine, thank you", after each exhale. (By doing so, you are acknowledging them for whatever they experience. Experience has no standard. It exists autonomously, supported only by an experiential model for acceptance from you.) An alternate relaxation exercise might be to have students mentally get in touch with parts of their bodies. (From one end to the other. It makes no difference. Just try to follow some line of continuity.) Acknowledge each relaxed body part. This alternate exercise does take a little longer and could conceivably be used as a separate unit on relaxation.

Begin by explaining that you are about to go on a ***journey***,("trip" may have deleterious effects), and that you are to be their guide. The only voice they hear will be yours and all other sounds are to be taken into their minds as though they are the creators of the sounds.

Start your record and begin the journey. The following is an example of the type of fantasy often used. Note that it is designed to elicit physical and emotional sensations. It is wise not

ACTIVITY (cont.):

to over emphasize powerful emotions such as fear, depression, hatred, etc. Don't dwell on any one emotion or sensation. Just give them a taste for it. Always bring them back to reality. Have them open their eyes and focus on the candle. Slowly increase the light in the room until illumination is normal. Responses can vary from very mellow to highly excited. Accept and acknowledge whatever happens. It's their experience and it's your experience of what they get. It is all very valuable.

GUIDED AWARENESS FANTASY

ACTIVITY SCRIPT: *(Note: For dramatic effect, pace your reading with the record.)*

Instructor:

"Imagine yourself standing on a cliff high above a beach watching the surf roll in over the sand. As you gaze far out to sea, feel the incredible power of the watery world around you. A slight breeze brushes across your face and lightly blows the hair about your ears.

(Say quietly, as a whisper.)

"Looking up you see the white and gray forms of seagulls, soaring and swooping through the sky. You can hear their lonely cries as they glide upon the wind. And you are all alone!"

(Say in normal speaking tone.)

"You close your eyes and lift your head to the sky and the wind blows harder around you. You begin to lift up from the ground – straight up until you're above the cliff, the beach, and mingling with the birds. You begin to soar and glide with the feeling of incredible open space around you. Now curl one arm around your chest and dip your head and feel yourself hurtling toward the water."

(Speed up the tempo of your voice.)

"Faster and faster you plummet towards the earth, so fast that the wind begins to howl in your ears and your eyes begin to water."

(Relax your voice at this point.)

"At the last moment you spread out your arms, lift your head, and arch your back and skim across the water with the waves spraying water with the bitter taste of salt across your face. And up you soar!"

(Emphatic whisper.)

"It's all yours!"

(Say in normal speaking tone.)

"A total feeling of freedom. A freedom to be whatever you want; to soar through the sky at your own will. Feeling alive and in control of everything about you, inside you. You find yourself holding your breath, then letting it out in one big sigh. Demonstrate this by doing it yourself."

"While flying along, still feeling an inner peace, you see a large cloud ahead. You fly on towards it, getting closer and closer. Only a few feet from it, you feel as though you could

ACTIVITY SCRIPT (cont.):

Instructor:

almost reach out to this cloud and stand on it. So ever so carefully you put out a foot and it does, it does hold you! You begin to walk across this wondrous and mysterious cloud which seems like walking across a large wet sponge with swirls of cotton whirling about your ankles. You come upon a wide, white marble staircase leading to a cold swirling mass above you. Carefully you move onto the first step and climb into the mist. Soon all about you is a wet, swirling mass, getting colder and wetter as you climb. Soon all about you can no longer see the marble steps and you begin to fear falling off the edge. You climb on. Higher and higher. Will it never end? You notice it getting warmer and before you, you see an amber glow, a misted vision of light just as though it were a candle flame seen through eyes wet with tears. The coldness is gone and you come upon a green jungle of palms, ferns, and hanging vines. Strange birds call to each other and patches of red and yellow flowers assault your eyes."

"On a path, leading from where you stand and up a hill with a cascading waterfall, you see someone walking towards you. You feel no fear, for know this person and feel incredibly safe and joyous with him.

(Pause here to allow them to create someone.)

"It is getting late, the sun is beginning to set and dim all the colors about you. It's time to go, and you feel yourself running back down the stairs, through the warmth, then the cold, and out over the cloud, with your feet sinking deeper and deeper into the swirling mass! You dive over the edge and glide in an ever tightening spiral towards the earth. Down through the clouds and amongst the birds you go while over your shoulder the sun settles into the sea. Above the cliff again you reach out with both feet and once again touch the earth. Quickly you find the path leading to the beach and tripping and stumbling you make your way down as the shadows cast by the setting sun begin to play tricks on the rocks about you. Out across the sand you run until you find yourself at the edge of the sea. You're just in time to see the last fiery glow of the sun as it settles out of sight. And ***you*** are all part of it, with the knowledge that you have more power than you ever had before. It's ***your*** world and ***you're*** part of it."

"Now slowly open your eyes and look at the flame of the candle. Bring the room and all the people in it back into your awareness."

(Open shutters or curtains slowly before turning on overhead lights.)

Note: Point out that everything that they might have felt or heard was created by them and that all these things they learned about in the real world, and that this was only a fantasy world. "It's all out here when you want to look for it."

MEDITATION ACTIVITIES

RATIONALE:

The intention of this unit is to provide simple relaxation and meditative exercises designed to aid the student in gaining more concious contact with his/her inner self. It is also an opportunity for the students to develop a more specific awareness of the world around them. These exercises have also been found effective in reducing anxiety based anger, (psychobabbley known as "angst").

MATERIALS:

Candle, (about 40 cents per box of four), assorted natural materials; leaves, walnuts, rocks, cherry tomatoes, lemons, whatever.

ACTIVITY:

All exercises should be done in a circle either sitting in chairs or on the floor. The following three suggestions are primarily pre-meditation relaxation exercises and could be used an an introduction to almost any group or activity.

(Hint: Try them before a math or social studies class, after P.E. or lunch, or before beginning class in the morning.)

(1. "Emptying the Vessel" Exercise.)

Have students sit with their backs straight and their palms face up in their laps. This is done to aid in conciousness, (as opposed to falling asleep), rather than for any mystical reason. Have the students close their eyes and find a spot between their eyes and just above the bridge of their nose. (This is done to facilitate a beginning awareness of the inner self. It also gains their attention.) Have them imagine themselves as a glass container in the shape of their bodies. They are to think of themselves as completely transparent and full of an orange liquid. Have them imagine that this liquid represents all their tensions, uptightness, frustrations and fears. On their hands and feet are small valves designed to drain all the liquid from their bodies. Have them open the valves on their hands and feet and drain out the orange liquid. Begin from the head, moving downward across the shoulders and out each arm. The rest is drained slowly from the chest downward and out through the feet. Have them relax each part of their bodies as all the tensions drain away. After all the liquid is drained, there will be some residue sticking the sides of their body, (jar). Have them imagine hundreds of tiny people with window squeegees scraping out the inside so all of the tension drains away and there is nothing left. After this, have them slowly fill themselves up with warm and soothing hot chocolate. Have them attend to the feeling of the rinsing warmth within them. Bring them back by having them attend to the spot between their eyes and then, at their own pace, open their eyes.

(Hint: In coming back to the awareness of the room, you might have them envision the room and the people in it before opening their eyes. You might also ask the color and size of the spot between their eyes before you begin the exercise.)

ACTIVITY (cont.):

(2. Find-A-Spot.)

Have the students find a spot between their eyes, ("Eye of God", in ancient TM, or "security space" in contemporary TM). Have them find a spot on one of their shoulders, (acknowledge each spot by saying "fine, good, OK, thank you"), on one arm, and then the other. (Note there is no left-right designation. This is done to limit confusion for those who have difficulty with left-right discrimination -- There is a surprising number of students who have this problem). Move down the body having them find spots, (elbow, wrists, hands, waist, thighs, calves, ankles, etc.), and relaxing these areas as they go. Use similar ending exercise as outlined in No. 1.

(3. Tension-Relax-Tension.)

Have students get in touch with the feeling of tension vs. relaxation by placing the palm of one hand against their forehead and pushing steadily with both hand and head, (about ten seconds). They should ***slowly*** let off pressure while noticing the feelings in their arms, head and neck as the pressure is let off. Have them return their hands to the palm up position in their laps and attending to the spot between tehir eyes. Hold this about ten seconds and slowly relax them back to the normal position; then relax into the palms up position. If space permits, they can lie down on their backs and tighten all the body muscles simultaneously and then relax them. Have them come back to the sitting position within 30 seconds after completing this exercise. Any tension-relax exercise would work here, so be creative and go to it!

(The following exercises are examples of meditative activities. Before each session you might use one of the previous relaxation activities.)

(A.)

Have students sit quietly and just focus on the spot between their eyes. Encourage them to notice the color and size changes in the spot and the various twitches, hot and cold sensations, or pain feelings throughout their bodies. They are not to try to change or supress them or fight them, just let them be there and notice what they do. If they have to scratch an itch, (a nose itch is a notorious concentration killer!), have them just experience it without acting on it. Have them notice the feelings of frustration and the ticklish itch alone. Have them notice what happens to them without outside noises or laughs and twitters from inside the room, (e.g., tightening of muscles around the jaw, chest, arms, or hands; the urge to tell someone to shut up, etc.).

(B. The Candle Exercise.)

*(This exercise is the same as outlined in the **Guided Fantasy** unit.)*

(C.)

Have your students lie on their backs with their feet together toward the middle of the circle and their arms outstretched and overlapping the hands of the person next to them. (This is an alternate form of the ***Silent Circle*** exercise outlined in the ***Group Positive Activities*** unit). Have them send, (through thought), positives around the group in a clockwise, (think left), dir-

ACTIVITY:

(C. cont.)

ection. Have them note the heat, (warmth), generated about their hands during this exercise, (nothing mystical here either. Just 98.6 body temperature multiplied by two hands. It is an emotional up-lifter, however.).

(D. Psychedelic Thread.)

Have students touch or hold hands, shoulders, feet, knees, or whatever seems to be the least threatening contact for members of the group. They should then imagine a shimmering, brightly colored beam of laser light or thread emanating from the spot between their eyes, (eyes closed), and attaching itself to the crown at the back of another person's head. Have them visualize these threads or beams shooting from one person to the next all over the group. See if they can get in touch with each other. Whatever comes up in their minds, have them keep it to share with the group after ther exercise. Note that activity No. 5 presented in the ***Group Activities*** unit is similar to this exercise and might be used and referred to before beginning the above.

(E. Object Concentration.)

Give each person a bag, (sandwich "baggies" work well), with a piece of lemon, a cherry tomato, walnut, leaf, rock, and a piece of wood inside. Have them concentrate on texture, specific detail, feel, smell and taste of each object. You should lead this exercise and get into a detailed description as you experience each object. They are to be silent during your monologue, while getting in touch with their reactions to the objects.

Remember that these exercises are intended to assist the student in getting in touch with himself/herself and his/her environment and are not designed to teach the principles of Hindu Philosophy. All experiences have realistic significance and serve only the above defined purpose. They should not be presented as a metaphysical exercise.

For further ideas, consult the reference section for ***Meditation with Children.***

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